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THE WORCESTER  
ART MUSEUM  
AND THE  
PEOPLE

The Worcester Art Museum has been making various experiments during the past year with the object of bringing the people more closely in touch with art and thus fulfilling more nearly the purpose for which it was established. One of these experiments took the form of lectures given by the Director and others, to special classes. Another was through co-operation with the public schools. A series of prizes was offered for essays on subjects requiring a study of its collections; later a Sunday afternoon story hour was instituted. At each hour some one of the Greek myths was presented with appropriate stereopticon illustrations from Greek sculpture, architecture, vase painting. Furthermore, special guides were provided for the little visitors who were not only induced to examine the exhibits but to sketch. Most of this work has been carried on through the assistance of volunteer aids. The attendance has averaged about 120 each Sunday and it is believed that enduring interest has been awakened. The Worcester Art Museum is fortunate in having adequate endowment and still more fortunate in having wise direction. Its exhibitions are invariably notable, its acquisitions well chosen. During the past year it has set before the people of Worcester much that is best in the art of the day and it has secured for their permanent enjoyment several masterly productions which will be more valued as they become better known. Among these acquisitions may be mentioned a portrait by Hogarth of "Selina, Countess of Huntingdon," George H. Fuller's "Winifred Dysart," "The Bathers" by William Morris Hunt and twelve water colors by Winslow Homer.

ART IN TRADES  
CLUB

For a number of years the growing art appreciation of the general public and the anxiety to furnish homes according to recognized art standards have necessitated wider knowledge and a different training for those engaged in the furnishing and decorative trades. Many knew

intuitively or by experience the most harmonious combinations of color, but few understood the underlying reasons. It was to ascertain these fundamental principles that a group of thirty men gathered in the West Side Y. M. C. A. of New York in October, 1902. Since that date in ever-increasing numbers classes have studied, under the very efficient leadership of Prof. Frank Alvah Parsons, to fit themselves as guides in the creation of fitting environments for individual lives. Never were classes more in earnest in their work.

It was only natural that the fellowship formed in this way among men with the same aims and purposes should seek a permanent organization, and thus the Art in Trades Club was founded in April, 1906. This club has now a membership of over two hundred men, directors, buyers and salesmen in the leading decorative firms, architects and others with kindred interests. Its lecture courses include the best authorities in their subjects. No organization has as intimate and potent influence in creating a higher standard of public taste, since the Art in Trades Club sets the standard alike for producer and consumer in the making of homes, which, after all, daily determines very largely people's artistic ideals.

ART IN  
PHILADELPHIA

The Graphic Sketch Club of Philadelphia is a unique and interesting organization. It was established twelve years ago by Samuel S. Fleisher who proposed it as a recreation for the boys and girls who work in the shops all day and live rather colorless lives. It is at No. 740 Catherine Street in the heart of the Jewish and Italian settlement and its members are the boys and girls of the neighborhood. There are no dues, but good behavior is essential. At first it only occupied a few rooms in an old building, but so successful was the experiment and so rapid the club's growth that in less than two years it outgrew these quarters and went to its present home in Catherine Street. It is a social club; there are smoking and lounging rooms as well as studios and the boys and girls

meet together not infrequently over a cup of tea. But work, which is considered the best kind of play, comes first, and admirable work is turned out by the members. Mr. Fleisher gives the club house, the furniture and the instruction, the boys and girls do all the rest, no caretaker is hired, no service of any kind employed. There are classes in modeling, drawing and painting, and the school is always open. Among the teachers are Thomas P. Anshutz, Harriet Sartain, and Leopold Seyfert. Five of its graduates competed this year for Cresson traveling scholarships at the Pennsylvania Academy of the Fine Arts and to the Academy classes as well as to the School of Industrial Art annual scholarships are given. There is a department of Commercial Art and as a result a number of the members have been enabled to secure good paying positions. It is, in short, a very practical club, but it is one which teaches that money-making is not the end and aim of life. Excellent work was set forth in the club's annual exhibition which was held in the club rooms the last of the season.

#### ART IN ST. LOUIS

A notable loan exhibition of paintings owned by private collectors in St. Louis has been set forth in the City Art Museum during the summer. This exhibition comprises ninety-one paintings and embraces the work of both foreign and American artists. To those who are unaware that art appreciation extends beyond the Alleghenies this exhibition would be a genuine surprise, for a more comprehensive and impressive showing could have been assembled in but few cities of the East. Here are Rembrandt's "Man with a Silver Toque," which is well known, a portrait of Bismarck by Lenbach, a superb landscape with figures by Corot, a Diaz, a Daubigny, a Troyon, a Van Marck, a Gainsborough, a Hobbema, an Israels, a Mesdag, a Maris, a Constable, a Turner, a L'Hermitte, a Monet, to mention only a few. And with these paintings by the great foreign masters are set forth significant canvases, daring comparison, by such American

painters of note as Whistler, Emil Carlsson, William M. Chase, Wyant, Ben Foster, William Keith, Gilbert Stuart, Chester Harding, John Wesley Jarvis, and Halsey C. Ives. Mr. Ives was better known as one who strove to upbuild appreciation of art than as a practicing artist, but his paintings, three of which have been lent for this exhibition, display not only unusual skill but keen artistic feeling. The catalogue of this exhibition contains interesting notes on the paintings as well as biographical data and is abundantly illustrated. Among those who have contributed most generously to this "Home Exhibition" are Mr. W. K. Bixby, Mr. Robert S. Brookings, Mr. Isaac Cook, Mr. Claude Kilpatrick, Mrs. Halsey C. Ives, Judge Krum, Mr. Charles P. Pettus, Mrs. J. G. Chapman, Mr. Adolphus Busch, Mr. James F. Ballard, and others. The exhibition opened in June and will continue until the last of October.

#### ART IN PITTSBURGH

Residents of Pittsburgh have had a rare treat in the Burton Mansfield collection which has been most generously lent to the Carnegie Institute this summer. The collection comprises about seventy paintings in oils, water colors and pastels. Such well-known names as Chase, Hassam, Ranger, La Farge, Whistler, J. Francis Murphy, Twachtman, Dessar, Abbey, Davis, Dewing, Homer, Inness, and Sargent indicate the strength of the American portion, while the foreigners are represented by East, Mesdag, Clausen, Lenbach, Israels, Courbet, Stevens and others. The Barbizon school is represented by good, although small, examples of the work of Daubigny, Corot, and Millet. Running down the list, we find also an especially interesting group from the early English school of landscape painters, such men as Constable, Bonnington, Old Crome, and Turner.

The American painters are especially well represented, but only a very few may be mentioned in this preliminary notice. These are four works by J. Francis Murphy, showing one of his earliest paintings